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## ART IN THE CITIES.

**BOSTON.**—Frederick A. Bridgman's works have been exhibited with great success in Williams and Everett's gallery. The principal pieces were 'The Burial of a Mummy,' which received a medal in the Paris *Salon*, and made the painter a Chevalier of the Legion of Honour; 'The Procession of the Sacred Bull, Apis,' and 'The Royal Pastime at Nineveh.' . . . Mr. W. H. Hilliard has been in Paris several months under the tuition of Ciceri and L. F. Français, the landscape-painters, and in Algiers and Italy. Two of his works, 'A Moorish House in Algiers,' and 'An Arab Cemetery in Birmandois,' Algiers, were in the late *Salon*. In a recent letter, contrasting the climate and scenery of France with those of Italy and Africa, he writes: "Here in Rome is where I can find colour; France is too cold and grey for me. I love sun and sunlight. I wish I could paint day and night. Life is too short." Mr. Hilliard expects to go to Holland, and to return to Boston next year. . . . The bronze statue of Samuel Adams, by Miss Whitney, of Boston, was unveiled on the 5th of July. It cost \$10,000, with foundation and pedestal. Miss Whitney gets \$4,000. The height is seven feet and a half. Upon the four panels of the pedestal are the following inscriptions:

"SAMUEL ADAMS. 1722-1803. A Patriot. He organized the Revolution, and signed the Declaration of Independence."

"Governor. A True Leader of the People."

"Erected A. D. 1880, from a fund bequeathed to the City of Boston by Jonathan Phillips."

"A Statesman incorruptible and fearless."

It was Miss Whitney's desire that the only inscription should be the name of Samuel Adams; but the special committee in charge of the matter decided otherwise. On her return recently from New York, Miss Whitney earnestly requested that the inscriptions might be obliterated, but her appeal was in vain. Adams is represented in the citizen's dress of his time, standing with folded arms. . . . The competition among architects with plans for the proposed new building of the Boston Art Club at Dartmouth and Newberry Streets, on the lot next to the new Old South Church, was very active. The Club itself is in a most prosperous condition. . . . Samples of the work of the pupils of the School of Practical Design, consisting of elaborate original designs for carpets, oil-cloths, wall-papers, silk handkerchiefs, &c., have been on exhibition. A new department of the school—that of weaving—was represented by examples of cotton, alpaca, worsted, and wool, designed, woven, and mounted by members of the graduating class. The institution is eight years old, and the demand for its graduates greatly exceeds the supply. Five of the present class have already secured excellent situations in industrial art establishments. Forty applicants for membership are already on the books for next year, and notice is given that it is useless for any others to try to obtain admission. Mr. Kastner is the instructor.

**CINCINNATI.**—Mr. E. S. Butler has been exhibiting at the store of Messrs. Robert Clarke and Company a small landscape in water-colours. The outlines of the hills against the sky are described as well managed, and the tone as especially to be commended. The annual art exhibition at Wesley College was a charming affair, consisting chiefly of pictures in oils and water-colours by the pupils of the institution. The faculty and pupils presented the Rev. Dr. Moore, the President, with a proof engraving of the 'Immaculate Conception,' in a carved frame mounted on an easel. The twelfth annual exhibition of the School of Design was opened on the 9th of June, in College Hall. There were oil-paintings, sculptures, water-colours, stained-glass windows, wood-carvings, and other works. Unusual care was taken in the acceptance of contributions, and, if the display was less ample than last year's, its superior quality was unquestioned. Among the artists represented with credit were Miss Laura Fry, Miss Elizabeth Nourse, Miss Lord, Mr. Valentine, Miss Elizabeth Morse, Mr. Gustave Hoffman, Miss Lucia Lane, Miss Mattie Hattersley, Mrs. C. D. How, Mr. Edward Potthast, and Mr. W. J. Baer. The studies from life were much more numerous than those from casts, and the original compositions were abundant and interesting. Messrs. H. F. Farney and Matthew Morgan have designed some novel artistic attractions for the summer-night *fêtes* in the Zoölogical Garden. The object is to reproduce Venice. Standing on the side of the lake nearest the refreshment-building, the visitor will see about him the Place of St. Mark. At his right will be St. Luke's column, at his left St. Mark's column, and, beyond it, a set piece sixty feet high will represent the Doge's Palace. Across the lake will be a painting,

four hundred feet long, representing the island of St. George, the cathedral on it, and, in the background, the Adriatic. On the lake itself will be placed gondolas, and also an immense float on which will be enacted tableaux from scenes in Shakespeare. The whole will be illumined at night. It is claimed that "no grander scheme of æsthetic amusement has ever been devised."

**COLUMBUS, OHIO.**—The Art School ended its second year most prosperously. Its students numbered about two hundred and fifty. Its departments are of drawing, decorative design, water-colour painting, oil-painting, china-painting, art-needlework, wood-carving, and sketching from life, under the charge of a staff of six teachers, with Professor W. S. Goodnough as director. Its annual exhibition was held on the 22nd, 23rd, and 24th of June, Mrs. President Hayes being present on the night of the 22nd. Four hundred pieces of work—less than a quarter of the whole number done during the year—were on exhibition. Especial mention is due to the exhibits in oil and china-painting, and in wood-carving.

**NEW YORK.**—The Lenox Library and its Art-gallery were closed on the 30th of June, to be opened probably in the autumn. . . . The managers of the forthcoming annual fair of the American Institute invite contributions of paintings, sculptures, drawings, embroideries, wood-carvings, *bric-à-brac*, and other artistic work, from amateurs and apprentices. Special prominence will be given to the display of such objects. The Secretary of the Institute can be addressed at the Cooper Institute. . . . The exhibition of drawings, by fifteen thousand or more pupils of the public schools, was held in the rooms of the Board of Education. About one hour a week is given to the subject of free-hand drawing in these schools. The display was extremely satisfactory. From the almost uniform excellence of hundreds of the specimens, it might be inferred that almost anybody can learn to attain some proficiency in the art of drawing. . . . Mr. John Taylor Johnston, who is now in Paris, has engaged M. Bonnat to paint his portrait for the Metropolitan Museum of Art, of which he is the President, the trustees of that institution having requested him to present to it a picture of himself. Bonnat is a deservedly distinguished artist, and the new work may confidently be expected to answer its purpose excellently. General Di Cesnola, the Director of the Museum, has been summering in Vermont. Since its opening in the Central Park, the number of visitors has averaged much more than twenty-five thousand a week. . . . Mr. Augustus St. Gaudens is coming home, after acquiring fame in Paris. His sculptures in St. Thomas's Church, and at the recent exhibitions of the Society of American Artists, entitle him to a high rank in New York also. He brings with him his large statue of Admiral Farragut. . . . The works of New York artists at the London Royal Academy Exhibition, and the Paris *Salon*, this year, have received more and kindlier notice than ever before. . . . The Art Students' League have engaged Mr. William Sartain, recently a student of Bonnat and Yvon, and a pupil of the École des Beaux-Arts, to be an instructor in its life-classes. Students desiring to enter the classes of the League are invited to send in their drawings after the 15th of September. The full staff of instructors is as follows: For Drawing and Painting in the Life Classes, Mr. William Sartain; for Drawing and Painting in the Portrait Classes, Mr. W. M. Chase; for the Composition Classes, Mr. Walter Shirlaw; for Drawing from the Antique, Mr. J. C. Beckwith; for Modelling and Artistic Anatomy, Mr. J. S. Hartley; for Perspective, Mr. Frederick Dielman. The next session will open on Monday, October 4, 1880, and close on Saturday, May 26, 1881.

**PHILADELPHIA.**—On the 21st of June, in the Academy of Fine Arts, was held the annual reception of the Philadelphia School of Design for Women, Mr. J. L. Claghorn, the President, in the chair. Addresses were delivered by Mr. Charles G. Leland and Dr. H. C. McCook. The handsome gold medal offered by Mr. George W. Childs to the student who has made the greatest proficiency during the year was won by Miss Grace Bently. The "Ledger Medal," also offered by Mr. Childs for the best original design, went to Miss Julia Morwitzer. The Rev. Dr. Willets delivered an oration before the graduating class. . . . Mr. John S. Clarke delivered an address on the practical aspects of the study of drawing in public schools. He showed by statistics that the greater number of the pupils in those schools were from what is known as the industrial classes, who, when they leave school, will find employment in

the ordinary industrial occupations. He claimed that thirty or forty years ago this state of things did not exist, and he asked his audience to consider whether or not these changed conditions of practical life did not in some measure require modifications in the established scheme of study in those institutions. Educators who desired to make education practical—that is to say, wage-earning to the masses—should study it in its relations to industrial pursuits. . . . The models for a Washington monument, to be erected in Philadelphia by the Society of the Cincinnati, have been on exhibition. They are only five in number, and have not met with much praise. The best-known American sculptors refused to contribute, on the ground that their works are already sufficiently well known to the committee and the public. . . . Mr. Frederick W. Randle, a well-known Philadelphia artist, died in Liverpool, in the Royal Infirmary, on the 7th of June. His specialty was still-life painting, though his talents were extremely versatile. He was born in London, in February, 1847, and came to America in 1860. He had gone to England for his health.

WASHINGTON.—The Senate has authorised Mr. W. W. Story to make a bronze statue of Joseph Henry, late Secretary of the Smithsonian Institution. The entire cost of foundation, pedestal, and statue, will be

\$15,000. Mr. Voorhees, Senator from Indiana, contended unsuccessfully that the contract should be open to the competition of all artists. . . . The trustees of the Corcoran Art-Gallery held a meeting on the 11th of June, and elected Mr. Edward Clark, architect of the United States Capitol, a trustee to fill the vacancy caused by the death of Dr. James C. Hall, late President of the Board. They ordered a life-size bronze bust of Dr. Hall from H. K. B. Brown, a nephew and pupil of H. K. Brown, the sculptor. Dr. Hall was averse to having his likeness taken, but a lady friend, shortly before his death, engaged young Brown to model a bust of him while Dr. Hall was unconscious of the fact. The result was a small bronze bust eight inches high, now in the Corcoran Gallery, the fidelity of which induced the trustees to give the order. V. G. Stiepevich and Co., of New York, received a commission to paint the walls and fresco the ceiling of the Main Picture-Gallery, in superb style. The work will require two months, and, as the pictures from that gallery will be stored in the adjoining ones, all the galleries will be closed to the public from July 1st to about October 1st. The sculpture and bronze galleries will remain open as usual. The marble statues of Michael Angelo and Albert Dürer, by Ezekiel, of Rome, are now on their way, and on their arrival will at once be placed in elevated niches in front of the gallery.

## NOTES.

MR. HOLMAN HUNT has been agitating the subject of artists' pigments in London. The newspapers have seconded his efforts, and on the 9th of June a meeting was held in the Grosvenor Gallery, Sir Coutts Lindsay in the chair. Mr. Hunt claims that the pigments now generally used by painters are very inadequate for the purpose, and he exhibited several canvases upon which different colours and combinations of pigments were laid a few years ago, with the object of seeing what changes, if any, would take place. Many of them had changed considerably; and with reference to one of them Mr. Hunt declared that, wishing to try some Indian colours that had been sent to him, and having no oil at hand, he bought a bottle of oil that bore the name of a celebrated dealer, and then mixed the colours with it. This occurred in March, 1879, and the colours on the canvas were still as wet as on the day when they were put there. Mr. Hunt also displayed canvases which were painted with colours sold as genuine years ago—in 1860, in one instance—and it was these, he says, "which convinced me slowly that artists could no longer have confidence in the character of their materials, and had convinced several of the men in my profession that 'the grievance' was not mine alone, but that of all men interested in the art of painting." Mr. Church, Professor of Chemistry in the Royal Academy, said that it was now about a quarter of a century since he first began to make experiments with pigments, oils, and varnishes, and painting grounds. The movement which Mr. Hunt had begun must, it appeared to him, take a wide range. To begin, for instance, with the oils to which reference had been made, the best colour-men were at the mercy of the oil-seed crushers. It might be East Indian, Russian, or Italian oil-seed; and these would vary greatly. Taking the worst of them—the East Indian—that would be found to contain a certain percentage of non-drying oil, due partly to the presence of mustard and rape seed with the linseed, and partly to the fact that from seed crushed by hydraulic pressure at a high temperature a not inconsiderable quantity of fatty matter would be expressed. After speaking of the effects of mixing various pigments he cited the three varieties of prussian-blue, of which only one was permanent, and this one might easily be distinguished by the employment of certain chemical and physical tests. He suggested that in making experiments with colours the pigments should be spread on glass first, because the preparation of the ground on the canvas might vitiate the experiment. Next, the colours should be laid on white porcelain, because any change of tint could then be better observed; and, thirdly, some should be put upon canvas, the composition of the priming of which was known. Sir Coutts Lindsay ventured to say that Mr. Holman Hunt had been amply justified in his course in directing attention to the subject of painters' materials. He wished it to be understood that Mr. Hunt had not attempted to prejudice the public in any way against the dealers in colours. There could be no doubt that there are many colours good in themselves, but sold under false names. He believed that no more honourable a body existed than artists' colour-men, but they were constantly forced, by the demands of the artist, to sell things differently from what they wished to. For example, artists wanted Naples yellow to have a very brilliant, bright color; and, in order to satisfy this wish,

the colour-men were induced to produce something which really was not Naples yellow at all.

A CORRESPONDENT at Springfield, Illinois, writes as follows: "There are several societies in the principal places in Central Illinois, formed for the study of Art and for the cultivation of the taste of their members in that direction. There has just been a meeting at Lincoln of delegates from these societies at that place, Bloomington (two societies), Springfield, Jacksonville, and Decatur. The meeting lasted two days, and the time was passed in reading papers, in discussing the best modes of procedure, and in social recreation. A permanent union of these societies, to which it is expected that others will be added, was formed; and it is proposed to have yearly joint meetings of the same nature as that just closed. It is also hoped that additional interest may be excited, and that, through the joint action of all the societies, opportunities may be found to exhibit to their members, at their places of residence, some works of Art of a better character than find their way to the smaller cities of the West as a general thing. "It has been a matter of surprise, to all who have been feeling an interest in Art-matters hereabout, to find that the feeling is so general, and we all hope that its effects may become apparent in the improved taste of our people in the course of time. C. R."

SOME interesting facts respecting William Morris Hunt, never before printed, have been given to the writer by Mr. J. G. Carter, his friend and assistant in the Albany Capitol decorations. Mr. Carter says that the great designs for these decorations in the Assembly Chamber were planned long ago—one of them in 1846 or '47, the other in 1856. The former, called 'The Flight of Night,' is an old Persian legend, and was suggested to him by his brother Leavitt in a letter written thirty-three years ago. Of the latter, 'The Discoverer,' he made a pencil-sketch twenty-three years ago. All these years he had them in his mind. He lived to paint them, was satisfied, and died. Next to grand ideal compositions, he liked to paint landscapes. He kept a large van, and rode about the country in it, with Mr. Carter as companion, and the boy "Tom" as driver. It was covered with drab-coloured, enamelled cloth, which could be rolled up or entirely removed, and was stocked with utensils and conveniences for out-door sketching. Two cushioned seats inside, with a strap at the back, served as a lounge while the travellers were on the road. Half reclining on them, their feet stretched out, and cigars in their mouths, Hunt and Carter, in more or less gipsy costumes, presented a picturesque aspect which never failed to impress spectators. This van is known especially well in the suburbs of Boston, of Newburyport, and of Niagara Falls, though it accompanied the painter during all his summer excursions in later years. His favourite expression, when he saw any sky or landscape-effect that particularly pleased him, was, "I tell you, Carter, we ought to get a crack at that." At night he drove back to his hotel, using the van only by day, and leaving it and its contents in charge of the faithful "Tom." Mr. Hunt always disliked to exhibit his pictures in public. A few years ago he fitted up a large studio on Boston Common, and held exhibitions of his own for two